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On the Cover—
DORITA IMPERIO
—Photo by William Stone

To the Right—
ALBIA KAVAN *who has recently been dancing with* PAUL HAAKON
—Photo by Seymour

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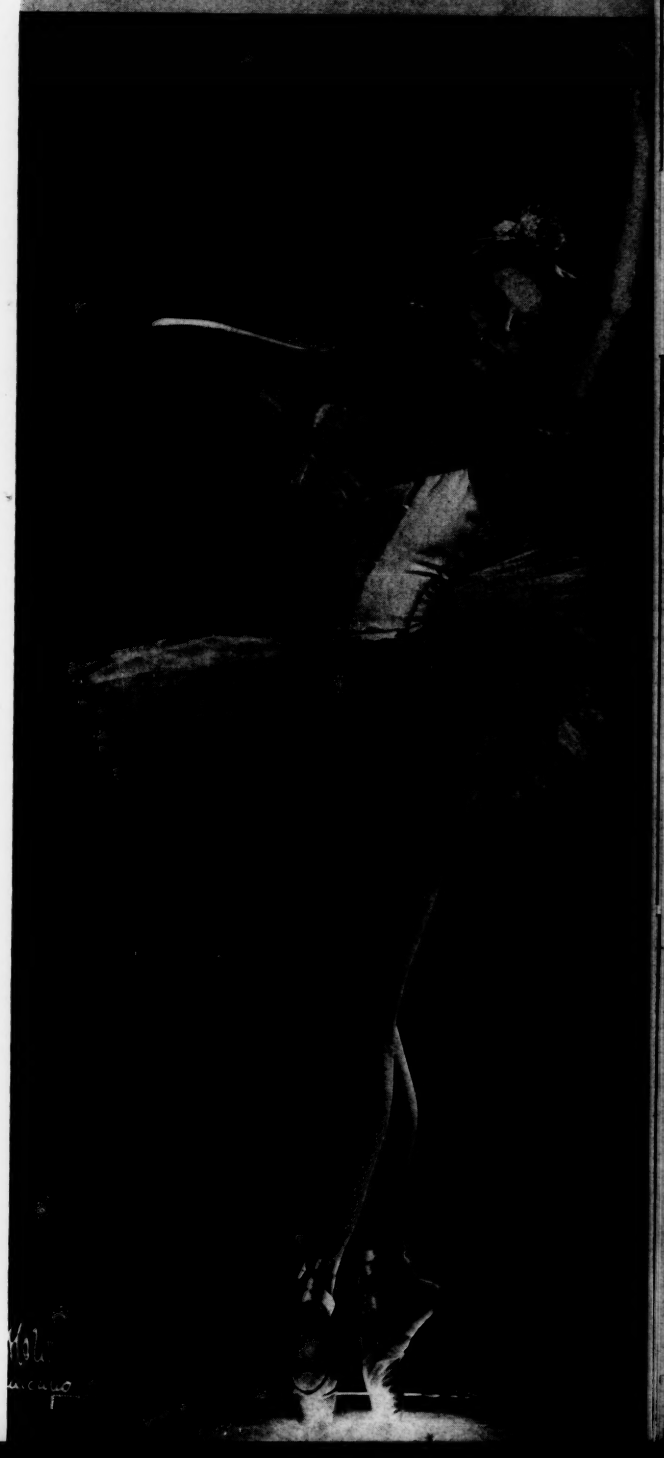


Dancing With Pavlowa

MEMORIES OF HER COMPANY

by **MASCOTTE MOSCOVINA**

USUALLY and rightfully, the claim of this or that person that she was a former pupil of Anna Pavlowa provokes argument. There are actually only eight dancers who have the privilege of calling themselves pupils of Madame Pavlowa. They were the only students she ever had. When I joined the famous company, Muriel Stuart, Rita Legeirova, Beatrice Collinette, Beatrice Griffin and Linda Lindowska were members of it. I was with them from 1914 to 1918.

Why, therefore, do I state that *I* trained with Pavlowa? The prelude to my story took place in England, where I saw the great dancer's company and the Diaghileff Ballet, and immediately became "dance struck." Then Lydia Kyasht, who had graduated with Pavlowa from the Imperial Russian Ballet School, began my training in dance and the Russian language. Madame Kyasht took me on her tour through England in the ballet *Javotte*, giving me a part in the production although I had no previous stage experience.

When the war broke out, we returned to London and I had a first taste of life among the famous stage people of that day. Madame Kyasht was ambitious for me. She wanted me to enter a large company, in order to experience the complete training of the Russian Imperial School. There were only two places in which this could be found—Diaghileff's Ballet and Pavlowa's—and so great an honor was it considered to belong to either, that dancers who had high positions with other companies would prefer to take minor parts in these two.

MASCOTTE MOSCOVINA

Through the influence of several friends, Baron Ginsburg, Alexandre Volinine and Lydia Kyasht, I finally received an appointment to report to Ivy House, Golders Green, London, for an audition for Pavlowa's company.

The beautiful white *ballerina* which I wore on that occasion made me look more efficient than I was. I failed miserably! I was very nervous and, thanks to Madame Kyasht's tutoring in Russian, I was able to understand the uncomplimentary remarks made about me by Maestro Clustine to Madame Pavlowa and Monsieur D'Andre.

As usual at rehearsals or anything of this kind, Madame Pavlowa sat at the head of the studio, with Monsieur D'Andre on one side of her and Maestro Clustine on the other. I heard Monsieur Clustine say in Russian: "Ona ni harracho," (she is no good); but I heard Madame Pavlowa say: "Nichivo, ona tallent," (never mind, she has talent). And afterwards, Monsieur D'Andre came to me and said: "Madame likes you and if you work hard, she will keep you in her company. Report tomorrow for exercise with the rest of the company."

Those were words which I would never forget, for they opened to me a new world, glamorous and wonderful. From morning till night I would do what I most loved to do—dance, practice and again dance.

I arrived the following morning, Madame Pavlowa called me over to where she was working at the bar, and took complete charge of me during exercises. The first day she worked me so hard I thought I would faint, but she was working right along and soon I became accustomed to the strenuous bar and other exercises which were her daily routine. Those hours which she devoted to me were the rarest and most valuable training that I could ever hope to get and will remain with me for the rest of my life.

After we started our American tour I continued with the rest of the company at class, which sometimes was taken over by Constantin Kobeleff, also a classmate of Madame Pavlowa. Sometimes, when I found a step too complicated, Pavlowa would come up and ask me what was the trouble. After I had told her, she would patiently explain away the difficulty.

On one of these occasions she gave me a piece of invaluable advice: "Never mind, Mascotte, if you cannot do some of these difficult steps. Do not worry—but always remember your arms. Often, when I do not feel so well, I hide many sins of my feet with my arms; so always remember to cultivate beautiful arm movements."

But Madame Pavlowa always seemed perfect. Whenever we were through with a ballet or *divertissement* and had to change our costumes while she was on stage, we would rush to get back, in order that we might not miss a bit of her dancing. If we were not in the ballet that night (which was rare) we went out front with the audience to watch.

Pavlowa was certainly not an idol with feet of clay, who lost glamour as one knew her more intimately. She was idolized by every member of her company. We adored her more than any outsider ever could, for we knew her, knew her wonderful qualities, her loving kindness to the company and the high, moral standards of her personal life. She led the most severe and cloistered life; her manners and speech were always the acme of refinement, for it is natural that anyone doing the exquisite work she did, could do it only out of a beautiful nature, living up to the highest ideals of all that is lovely in art.

Madame Pavlowa, or "X" as she was affectionately called by the company, prided herself upon the cleanliness and beauty of her costumes, both for herself and her dancers, and kept her dressmakers busy sewing all the time. No matter how small the community might be, our tarletans were immaculate and fit for the Metropolitan stage.

After a year with the company, Madame Pavlowa gave me the part of Mother in *The Magic Flute* and the mother's part in *Giselle*. In the latter, I would come off the stage with my neck scratched and bleeding with nail marks from Madame Pavlowa's terribly realistic acting of the death scene. Then she would say: "Ah, my poor Mascotte, have

(*Continued on page* 30)

Jeanette MacDonald

They All Danced

FREDERICK RUSSELL

THE play may or may not be "the thing," but twinkling toes and dancing feet have guided more of today's film stars to subsequent success on the screen than all the dramatic readings from Shakespeare to Shaw.

Joan Crawford is probably the most prominent of the screen's dancing ladies. In recent years she has turned to more serious roles and deeper emotions, with little time for heel, toe and musical accompaniment before the cameras, but Joan began her career as a dancer and she has been dancing ever since. Even during the filming of her most dramatic picture she spends hours, when not actually at work on the set, practicing her nimble routines in the studio music hall or in her dressing room.

Dancing is relaxation and recreation for Joan now. It was not always so. Her first kicks corresponded in rhythm and timing to those of a dozen other girls in a Detroit night club. During her appearance under similar circumstances in Chicago, she was offered a job in the chorus of *Innocent Eyes,* the Winter Garden show which first brought Mistinguette to Broadway.

Joan was ambitious and soon became a specialty dancer. She attracted the attention of film executives, signed on the dotted line and departed for Hollywood. Her *Charleston* was an outstanding feature of her first picture, *Sally, Irene and Mary*. Hers is still probably the largest collection in Hollywood of cups, statues and other prizes which she won in contests during her dancing days, before she became a dramatic actress.

Myrna Loy also first attracted public attention as a dancer in the University of Minnesota varsity shows. They sat up, took notice and realized that the girl "had something" there, when Myrna's photograph appeared more and more frequently in local newspapers with white top hat, spangled shorts and the proverbial *stick,* about to break into a fast tap step.

Another actress, Margo, has received the most extravagant praise for dramatic performances on both stage and screen. Yet Margo danced almost as soon as she could walk, and gained recognition as a dancer long before she even thought of reading lines.

Margo's grandmother first guided her baby feet to the success they later achieved, by making it possible for her to study with the best instructors in Europe. She danced at Agua Caliente for a year and at one fiesta in Santa Barbara. She was the first to introduce the tantalizing rhythms of the rumba at the Ambassador Cocoanut Grove in Los Angeles. Living and working too close to pictures and cinema celebrities, she had no interest in them.

Margo arrived in New York with a repertoire of twenty-five specialty dances, including traditional Spanish and Mexican folk dances, and repeated her west coast success at the Waldorf-Astoria.

Upon the insistence of Ben Hecht and Charles McArthur, who had just acquired the Paramount Long Island studio in Astoria, she reluctantly accepted a small part in their first picture, *Crime Without Passion*. Their strongest argument was that she might continue her dancing. When they saw the *rushes* of her first day's work, they rushed to their offices to rewrite and enlarge her role. Thus she embarked upon her amazing new career and became a dramatic actress in spite of herself.

Margo has no time for professional dancing any more, but she still devotes several hours a day to "keeping limbered up."

"I think that dancing has helped me greatly in acting," she says. "It has given me poise and a certain grace of movement. It has taught me to handle myself under all conditions and to emphasize expression of emotion with my body, which goes beyond merely making faces and learning to use my voice effectively."

Jeanette MacDonald danced long before she became a singing picture star. Her sister, Blossom, taught her simple steps to gramaphone discs in their Philadelphia home, almost as soon as she was able to totter. When she was barely five, Jeanette made her first public appearance at the annual recital of her sister's dancing school. At seven, during her second year in the class, she was chosen by the instructor to go on a summer tour of eastern resorts to appear with a small group of his best pupils in a *Kiddie Revue*. Before the season was over, she had been advanced from the diminutive dancing chorus to the role of *prima donna*. Her songs, rendered in girlish soprano and accompanied by her childish dance steps, were the hit of the show.

At fourteen, Jeanette's schedule included voice lessons and several hours of diligent vocal practice, in addition to dance lessons. She didn't know when ballet might prove a valuable asset, and she left nothing undone which might prove a stepping stone to success.

"Any musical comedy girl," she says, "is a slave to her profession. If you stop dancing, you get stiff. If you stop singing, you go flat. There are a thousand and one things to worry about in order to keep at the top."

George Raft was a hoofer in New York night clubs, dance halls and a

(*Continued on page* 28)

Do You Know Your Dancing?

by **RUTH ELEANOR HOWARD**

The following questions will gauge your general knowledge of the dance. If you answer all of the questions correctly, your total score will be 100. ***Score*** 4 ***points for each correct answer and estimate the accuracy of your dance background by the total.***

1. Who was the author of the first history of ballet: (a) Isadora Duncan, (b) Troy Kinney, (c) the Jesuit Priest, Father Menestrier, (d) Lincoln Kirstein.

2. In London today there resides a charming woman who was the reigning ballerina of her day. Comfortably married to a distinguished Englishman she has effectively combined a social life commensurate with her husband's position with tireless activity on behalf of a general artistic and technical improvement in ballet. Her name is: (a) Tamara Karsarvina, (b) Adele Astaire, (c) Anna Pavlowa, (d) Bronislava Nijinska, (e) Adeline Genee.

3. Her nationality is (or, rather was, because now her nationality is that of her husband): (a) French, (b) Russian, (c) American, (d) Danish, (e) Swedish.

4. In 1912 a famous ballerina made a tour of the United States and in her repertoire was a number we would describe as "exhibition ballroom" if we were to see it today. It was done to the *Glow Worm* and was called *Gavotte.* The dancer and her partner were: (a) Tamara Karsarvina and Adolphe Bolm, (b) Yvonne Georgi and Harald Kreutzberg, (c) Anna Pavlowa and Ivan Clustine.

5. In a certain factory town in England the men wore shoes the soles of which were cut out of one piece of wood in order to protect them from the damp and cold. Dancing in the streets outside the mills during their recreation periods they developed a dance form which today we know as (a) modern, (b) buck and wing, (c) Lancashire Clog, (d) soft shoe dancing.

6. A famous American woman, often referred to as a pioneer of the dance, is credited with having greatly influenced the modern dance of today through such well known exponents as Martha Graham, Doris Humphrey, Charles Weidman, Paul Mathis, etc., who were her pupils at one time. She is (a) Ruth St. Denis, (b) Isadora Duncan.

7. In England, soft shoe dancing is still called (a) Schottische, (b) tap, (c) clog.

8. Russian ballet actually was developed in Russia through the artistic abilities of two foreign ballet masters of outstanding reputation: (a) Didelot, the Swedish-born Frenchman, (b) Petipa, the Italian, (c) Lully, the Frenchman, (d) Blasis, the Italian.

9. Which great choreographer is said never to have developed a ballet on a contemporary theme: (a) Massine, (b) Nijinska, (c) Fokine, (d) Balanchine.

10. Which well known male dancer travels about the country in a trailer, instead of by train with the rest of the company: (a) David Lichine, (b) Serge Lifar, (d) Leonide Massine, (e) Paul Haakon.

11. Which famous tap dancer is known as the "grand-daddy of tap": (a) Fred Astaire, (b) Pat Rooney, (c) Bill Robinson, (d) George Murphy.

12. Who is credited with having fostered the ill-starred career of Vaslav Nijinsky and made him world-famous: (a) Colonel de Basil, (b) Serge Diaghileff, (c) Leon Bakst.

13. Which modern ballet had a sensational political theme: (a) Green Table, (b) Choreartium, (c) Union Pacific.

14. Which of these movie stars have been dancers: (a) Joan Crawford, (b) Jeanette McDonald, (c) George Murphy, (d) Buddy Ebsen.

15. A central European monarch always figures prominently in ballet history. Was he: (a) Louis XIV, (b) Napoleon, (c) Henry the Second.

16. Which of these ballroom dances is distinctly Cuban in tempo and origin: (a) son, (b) samba, (c) rumba, (d) moochi.

17. The choreography of a ballet is: (a) the musical score, (b) the stage design, (c) the art of dancing, (e) the pattern of the dances.

18. Which ballroom dances came into vogue during the pre-war period of the Castle's popularity: (a) Charleston, (b) Bunny Hug, (c) One Step, (d) Black Bottom, (e) rumba, (f) shag.

19. What relation to the famous male dancer, Vaslav Nijinsky, is Bronislava Nijinska: (a) mother, (b) sister, (c) wife.

20. Which of these famous Spanish dancers is now dead: (a) Escudero, (b) Argentina, (c) Argentinita.

21. Which dance group is an all-male company: (a) Jooss Ballet, (b) Trudi Schoop, (c) Ted Shawn, (d) Vic-Wells.

22. Which dancer died by strangulation through her scarf being caught in the wheels of a moving automobile: (a) Loie Fuller, (b) Anna Pavlowa, (c) Isadora Duncan.

23. Which American ballet company toured Europe: (a) Ballet Caravan, (b) Ruth Page's Ballet, (c) Littlefield Philadelphia Ballet.

24. A great emperor who, on the occasion of his own murder, deplored the artist perishing in him, was reared under the guidance of two tutors, one a dancing master. Was he: (a) Caesar, (b) Nero, (c) Peter the Great.

Answers will be found on page 32

PAUL HAAKON and his wife Sheila are the proud parents of a son, born June 23. The baby has been named after his illustrious father.

●

MIRIAM WINSLOW and FOSTER FITZ-SIMONS recently appeared in Toronto, Canada, on the beginning of a far western trek which extended their first season, which was to have ended in April, into late July.

●

NAZI GERMANY has announced a strict censorship of all ballroom dancing, according to recent press reports. Dances of foreign origin are to be most affected.

●

VALYA VALENTINOFF left the Paradise Restaurant show the end of June to go to St. Louis where he is the leading male dancer with the St. Louis Municipal Opera.

●

IMMEDIATELY upon completion of her last performance with the Vitale Fokine ballet at the Stadium, Patricia Bowman entrained for St. Louis to fulfill her contract with the Municipal Opera there.

●

NIMURA and LISAN KAY have announced plans for a Broadway concert during October.

●

PUPPETS ON PARADE which was presented by the Puppeteers of America at the New School for Social Research June 27, 28, 29, 30, featured several puppet ballets and puppets representing such well known dancers as Escudero, Martha Graham, Charles Weidman, Doris Humphrey, Helen Tamiris and Ginger Rogers and Fred Astaire.

●

JOSE LIMON will make recital appearances in Los Angeles and San Francisco following the completion of his engagement as assistant to Charles Weidman at the Bennington School of the Dance at Mills College August 15. After a week as guest teacher at the Perry Mansfield Camp in Steamboat Springs, Colorado, he will proceed East to open his fall tour with a solo recital in Lakeside, Ohio, September 1. After the winter season with Humphrey Weidman he will again make a solo tour and give a New York recital. William Neill, of Buffalo, is his manager.

●

WITH THE ANNOUNCEMENT that Judith and Jacques will teach for the New York DTBA in July comes the disclosure that the feminine half of the team is Katherine A. Woodworth, a Brooklyn dance teacher.

●

IN CHICAGO . . . De Angelo and Porter are currently appearing at the Edgewater Beach Hotel. . . . Harriet Hoctor is at Chez Paree. . . . Grace McDonald and Gene Kelly are the hit of *One for the Money* in their Teeter Totter Tessie number. . . .

●

THE LITTLEFIELD BALLET COMPANY has been engaged to appear at the Auditorium Theatre November 19 on the Northwestern University Music Series. This is the spot held by the Ballet Russe for the past six seasons and dovetails nicely with the Littlefield Company's engagement with the Chicago Civic Opera.

●

CHARLYSS HINDS has severed his connection with the Creative Dance Guild and has now established a workshop group of his own. Their first appearance, *Salute to Festival* received high praise.

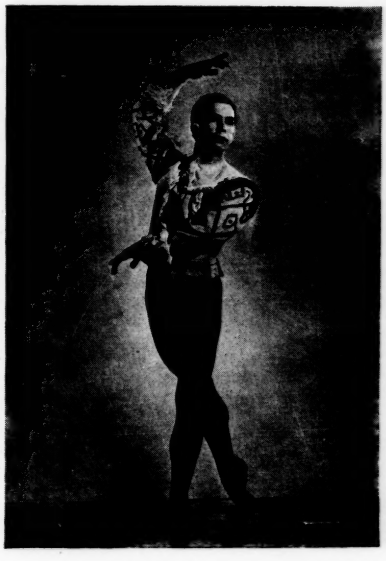
●

THE FIRST Ballet Night in the Hollywood Bowl, July 18, will present the Littlefield Ballet, in their first west-coast appearance. Their program will include *Barn Dance, Terminal* and *Aurora's Wedding.* Irvin Talbot will be the conductor of the orchestra for the performance. The Littlefield Company will make one other appearance, dancing the ballet in the pre-season opera performance of *Aida.*

●

THE ONLY OTHER Ballet Night this season will be August 22 when the Albertina Rasch Ballet will be seen in *Mazurka,* Chopin; *Tombeau de Couperin,* Ravel; and *Roumanian Rhapsody,* Enesco, seen in the Bowl before. Henry Svedrofsky will conduct the orchestra.

The four opera ballets that have been announced are the Littlefield Ballet for *Aida,* the *Merry Wives of Windsor* with ballet directed by Aida Broadbent, *Prince Igor,* with ballet by Adolph Bolm, one of his most famous Diaghileff Ballet roles; and *Turandot* with ballet by Theodore Kosloff.



JEROME ANDREWS—*Soloist in the Merry Old England Show at World's Fair*
—William Stone

—Bruno of Hollywood
CORDANO *and* CORINNE— *Galo dance team now dancing in Hellzapoppin'*

MAURICE KOSLOFF is associate producer of the newly-formed motion picture company Imperial Productions. Joe Collum, former casting director for the Hal Roach Studios, is in charge of casting and is making tests for roles in their first picture.

●

PROFESSIONAL and social interest centered in the marriage June 11, of Patricia Ziegfeld, only daughter of Florenze Ziegfeld and Billie Burke, to William Robert Stephenson, dance director. They are spending their honeymoon at Colorado Springs where he is conducting a special dance course.

●

GITTA WALLERSTEIN, long a featured member of Trudi Schoop's ballet company, was married June 10 in Hollywood, to Lothal Perl, musical composer and director, formerly with Max Reinhardt in Berlin. Mr. Perl is musical director, and Miss Wallerstein dance director of the *Horror-Scope Revue,* playing in Hollywood.

(*Continued on page* 30)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by **ALBERTINA VITAK**

DAVID CAMPBELL *and* BERTA OCHSNER *in Fantasy* 1939, *a W.P.A. Federal Theatre dance production.*

THE POLISH BALLET—*Hall of Music, World's Fair—June* 8.

There had long been much "talk" of the wonders of the Polish Ballet which won the grand prize of the Paris Exposition, 1937, and of its promised visits here. Well, it finally materialized very suddenly at the New York World's Fair, and was perhaps a trifle disappointing. For one thing the repertoire is almost entirely character in style with very little of the pure ballet that one expects of a ballet company. Though this is hardly surprising since the original purpose of the company was to present Polish works all by and with Polish artists. Besides the company is fortunate in having as its star one of the best character dancers of contemporary times, Leon Wojzikowski, who has been seen here before with the Ballet Russe (Diaghileff and DeBasil). Hence the character dancing is excellent. To be sure it seemed that Wojzikowski did not do nearly enough but his presence on the stage at once made the proceedings more authoritative and forceful. Which is to say his young and extremely attractive company of dancers are as a whole, somewhat lacking in technical brilliance, especially in the balletic portions, and the subtle force that comes with experience. However, they did possess what is perhaps vastly more important—spirit and verve. And one or two of the soloists are distinctly promising personalities. Although the entire repertoire is not reviewed here so that its worth cannot be conclusively decided as yet, the dancers can be judged by a single appearance. Aleksandra Glinka has an interesting style and intensity which showed to best advantage as the Young Widow in *El Amor Brujo*. Her work needs only more restraint at times. Olga Slawska is very beautiful and charmingly executed the light dancing duties of *Country Wedding* which was the best liked work of the repertoire. One of the most finished of the leading dancers was Nina Rajewska who, although her genre is Spanish, reminds one of Alicia Markova in feeling and style. Wojzikowski's piquant young daughter, Zofia, is talented and very refreshing to watch. Also deserving mention are Josef Marciniak as Satan and handsome Zbigniew Kilinski for his earnest portrayal of the leading Faustian character in *The Legend of Cracow*. Mr. Kilinski's work was rather uneven perhaps because Nijinska's

CHRISTINE KRIENS, *soloist with the Fokine Ballet.*

choreography was not consistently good in definition of style and direction. Though the Nijinska touch was present it was less original than usual. The Ballet was weakened by the finale which just dwindled away to an almost uncertain curtain picture allowing the existing accumulated force to drop.

The choreography of *El Amor Brujo* for which Wojzikowski discarded the original scenario was quite simple. He attained most of his best effects using soloists against backgrounds of slow movement, always a useful device for gaining contrasting values. Also, he cleverly suited the dances to his dancers' capabilities. The mood was projected in a casual realistic manner. Intensification of style or perhaps extreme stylization might have been more striking.

The colorful costuming was excellent throughout and the effective but simple decor was in good taste. A few details of the artistic direction need more careful attention, such as the too modish American-Hollywood styled coiffures of the young ladies in the Andalusian Gypsy camp of *El Amor Brujo*.

Some of the disappointing features of the company may have been due to the inexperience of most of the dancers who are after all very young. Also the general overwhelming effect of the Fair didn't help any.

•

TAC CABARET, *Dance Theatre of the Y.M.H.A.*

The close of the season also brought one of its brightest and most successful events. It could hardly have missed being good because it combined the efforts of some fourteen or more well known dancers (of the dance division of The Theatre Arts Committee) who each presented just about his best dances in a satiric or humorous vein. It is even almost difficult to say which was the finest number. It would be a close tie at any rate. There was the stunning *West Indian Impression* with its smartly executed large sweeping movement and beautiful costuming. The combined efforts of Jack Cole, Letitia Ide, Fe Alf, Eleanor King and Ernestine Day, all dancers with forceful styles, made this number really powerful. *Intoxication* was a brilliant dance characterization by the only newcomer on the bill, Lotte Goslar. An entire program by her should be very interesting. Also no balletomane or anyone who has seen the Ballet Russe or the Modern style concerts could fail to enjoy Agnes DeMille's *Rehearsal: Symphonic Ballet* which seemed to consist mostly of *fouettes* with hilarious effect, or her *Rehearsal: Dance Group*, with Sybil Shearer assisting. The latter had some moments of fine dance movement as well as biting wit. Miss DeMille has a marvelous sense of theatre in her arrangements.

Otto Ulbricht and Meta Krahn (from the Trudi Schoop Ballet) are finished entertainers. Mr. Ulbricht does some amazing acrobatics which by themselves are not dancing but which he deftly puts to good use. Esther Junger's *Bach Goes to Town* was another high spot. Her *Torch Song* is a strong number but is in some aspects similar in movement to *Bach Goes to Town*, so that almost any other of her dances would have made a better combination.

Just why *The Curse of the Silk Chemise* and *Picket-line Priscilla* received any special billing is a puzzle. The group and Dorothy Bird, who is very pretty, were earnest enough but are capable of much better work than afforded by these numbers, which are nothing more than sketchy song illustrations. They were amusingly developed in spots but absolutely none of it could stand alone as dancing without the singer. So that it really was the singers (especially Beatrice Kaye) and the slightly risque songs which were responsible for the apparent success. Compared to the other dances on the cabaret bill these two seemed amateurish.

•

FANTASY, 1939, *WPA, Adelphi Theatre, June* 26.

This new production of the Federal Theatre brought on from Chicago would seem to indicate that the modern dance is regional. What is probably more wholly true is that Berta Ochsner, its choreographer, has imagination. Her vocabulary of movement was original and novel with no clichés of movement. The opening and closing scenes were especially unique. The odd positions assumed by the dancers necessary to descend, facing forward, the nearly vertical huge ladder that acted also as a back drop were grotesquely decorative in effect. The steps in the group action were usually not so good as those for the solo portions but the patterns as a whole were very good.

Miss Ochsner showed considerably less imagination in her scenario which deals with the wasting of human energy. Such a subject can cover a tremendous amount of territory! But the dancing only vaguely suggested a few things such as horse racing and infidelity. I don't agree with Miss Ochsner that horse racing is a waste of

(*Continued on page* 28)

MR. LEROY H. THAYER, *President*
Washington, D. C.

Bulletin

DANCING MASTERS of AMERICA, Inc.
and Its Affiliated Clubs
by WALTER U. SOBY

When the August issue of THE AMERICAN DANCER reaches its readers, the Dancing Masters of America will have opened their twenty-first annual Normal School at the Hotel Astor in New York City. It is to be the usual two-week course with seven hours of daily instruction for five days each week for two weeks. This is to be followed by the annual Convention, which will celebrate the fifty-sixth anniversary of the organization. These annual summer events are the real feature of the D. M. of A. and are looked forward to each year by many of our members with a great deal of enthusiasm. The faculties for this year's Normal School and Convention have been carefully selected by the Faculty Committee and every effort has been made to select teachers who will present a program of dance instruction that will be the best ever.

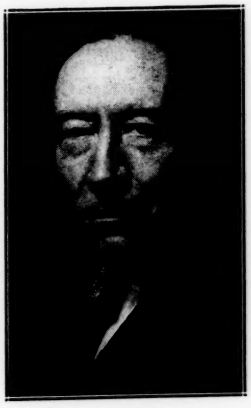
• NOTES

One of the important items of procedure with the annual Normal School and Convention is the preparing of the dance description books for the Normal School students and books of dances that are taught at the Convention. They are better known to dance teachers as the "notes" and are very valuable to those taking instruction as so much material is given at these courses it is impossible for our members to memorize all the work that is taught. Therefore, these books of notes are invaluable as a reference when our students return home.

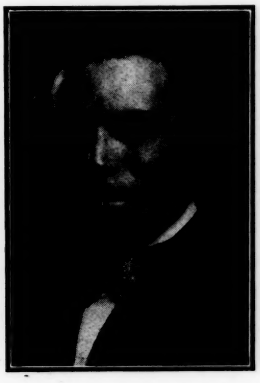
About June 1 the faculty teachers began sending in their dance descriptions to the D. M. of A. office at Hartford. From then until the Normal School opens, the Secretary-Treasurer's office is a busy place, with the cutting of stencils, mimeographing and assembling of thousands of pages of dances into book form. A word of praise should be extended the faculty teachers for the work they do in preparing the notes. It is one thing to be able to create or originate new routines, but it is a tedious task to write the descriptions of the work they are to present.

President Thayer's Convention Committee

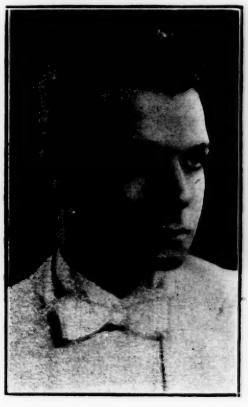
OSCAR DURYEA, *N. Y.*
World's Fair Convention Chairman



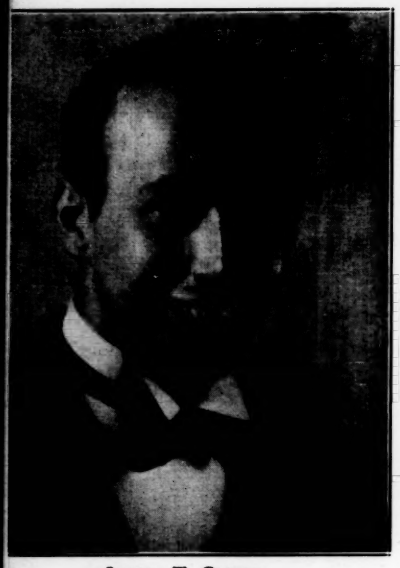
A. J. WEBER, *Brooklyn*
Master of Ceremonies



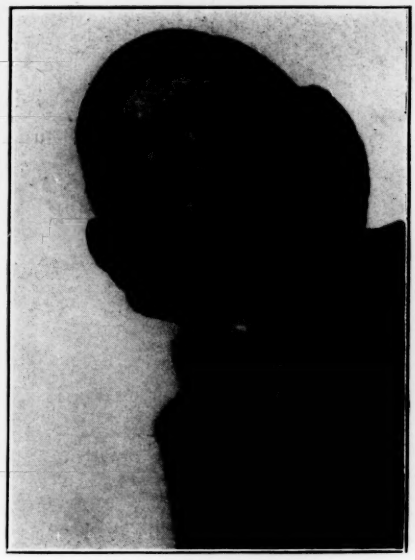
WM. DETWILLER, *Columbus, O.*
Floor Marshal



WM. MURPHY, *Chelsea, Mass.*
Floor Marshal



JOSHUA T. COCKEY
Baltimore, Md.
First Vice-President



MISS JULIA MILDRED HARPER
Richmond, Va.
Second Vice-President

MISS HAZEL NUSS
New Orleans, La.
Third Vice-President

NORMAL SCHOOL GRADUATES

There is provided in the Constitution and By-Laws of the D. M. of A. a clause which gives Normal School students the privilege of becoming a graduate of the D. M. of A. Normal School. To become a graduate a student must have completed 280 hours of instruction in our Normal School and have passed a strict final examination. They must also have had a four-year High School education, or its equivalent. Diplomas are awarded to those who graduate.

Certificates of attendance, showing number of hours of instruction taken, are given all students attending the Normal School.

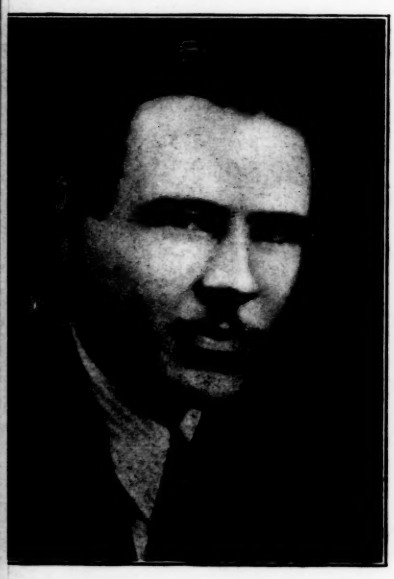
PRESIDENT'S BALL

The annual Convention opens with a reception and ball, given in honor of our President, Mr. Leroy H. Thayer of Washington, on Sunday evening, July 30. Admittance to this affair is by invitation only and tickets will be given to members who have registered for the Convention. Monday evening will be devoted to instruction in ballroom dancing. Tuesday evening will be the Annual AMERICAN DANCER night. An elaborate program of dance artists will appear in an entertainment. Wednesday will be D. M. of A. day "at the Fair." The show that was scheduled to be put on at the Fair has been called off. Another ballroom instruction program is planned for Thursday evening, and the Annual Banquet and Ball takes place on Friday evening, August 4. ●

MORE CLUB DELEGATES APPOINTED

At June meetings of some of the affiliated clubs, Delegate Directors were appointed or elected. Jack Bowman was appointed Delegate for the Pittsburgh Club; Phil Osterhouse, Grand Rapids, for Michigan; Robert Lewis of Kansas City and Bird Kirtley, Joplin, Mo., for the Heart of America Club, and Isabel McKenna of Galveston for the South Texas Association.

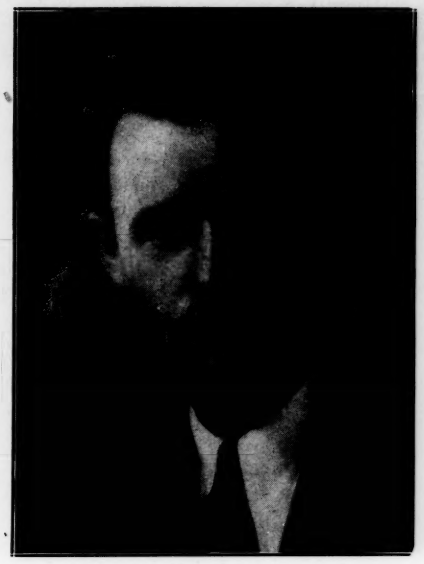
PETER VILLERE
New Orleans, La.
Fourth Vice-President



WALTER U. SOBY
Hartford, Conn.
Secretary-Treasurer

MISS ELMER WHEATLY
Waco, Texas
Director-at-Large

ERNEST E. RYAN
Los Angeles, Calif.
Director-at-Large
and Principal of the Normal School



JACK FROST
Detroit, Mich.
Director-at-Large

MISS VIDA GODWIN
Galveston, Texas
Dean of Women

DEATHS

Leslie Sulgrove of Helena, Montana, died on Monday, May 8, after a brilliant career as editor of the Helena Herald, Journalist, Lawyer, Court Officer, Librarian and for twenty-five years Secretary-Treasurer of the Montana Society of the Sons of the American Revolution. He was 85 years of age. His wife, Mrs. Sophia D. Sulgrove, has been a member of the D. M. of A. for several years, having joined in 1895. Besides Mrs. Sulgrove, he is survived by one son, Leslie B. Sulgrove, of Tacoma, Washington, and a daughter, Mrs. Mary Agnes Smethhurst of Washington, D. C.

PITTSBURGH

Rae Russell, Secretary-Treasurer of the Pittsburgh Club, reports that her father died very suddenly in June.

•

CLEVELAND

Word has been received from Donald Sawyer, whose dance teaching itinerary calls him to Cleveland weekly for classes, that Miss Elinor T. Flinn, a very prominent and well known dance teacher of Cleveland, passed away the first week of June. She was the dean of teachers in that part of the country and gave of herself unstintingly in teaching the blind and underprivileged children, etc. At one time she was a member of the D. M. A.

•

ILLNESS

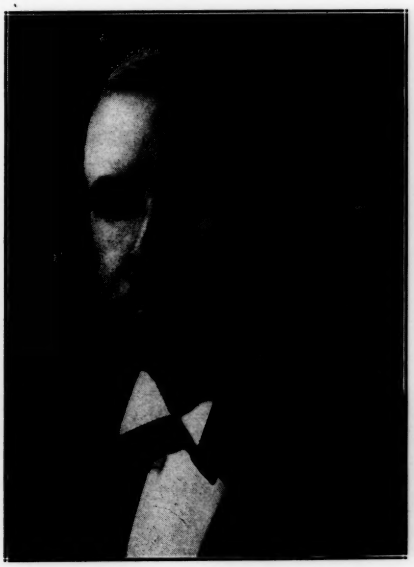
Wallace Passapae of Glen Ridge has been very ill, having undergone an appendectomy operation and extraction of several teeth. He was confined to the hospital for four weeks. Besides his operation, he has suffered a rheumatic condition. He is convalescing at his home. Mrs. Edna R. Passapae is a prominent member of the D. M. of A. and will appear on the Convention faculty.

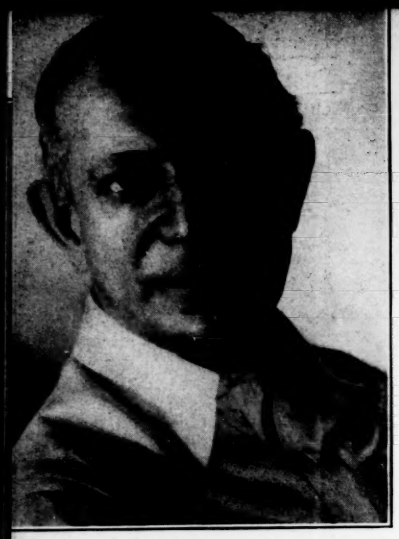
(*Continued on page* 32)

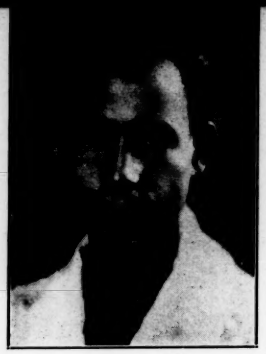
FENTON T. BOTT
Dayton, Ohio
Director-at-Large

DANIEL C. QUILTY
Bridgeport, Conn.
Director-at-Large

MRS. MONTIE BEACH
Houston, Texas
Immediate Past President





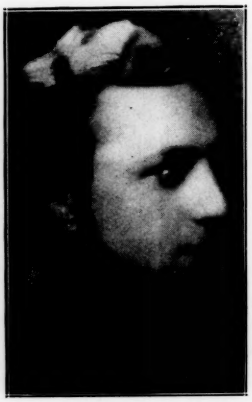


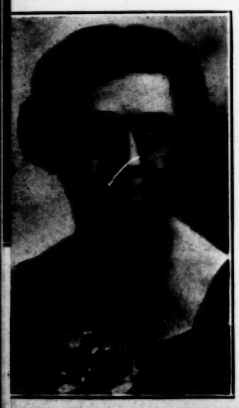
JACK FROST, *Director*

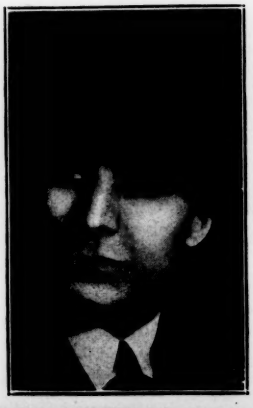
MARION FORD, *Director*

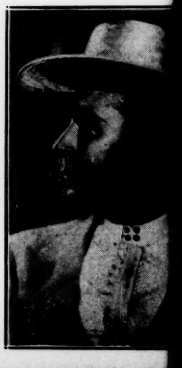
Normal School Faculty

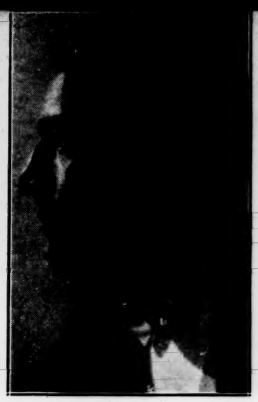
Top, left—Ivan Tarasoff, N. Y., Ballet Master. Top, right—Mrs. Margit Tarasoff, N. Y., Ballet Mistress. Reading, left to right, starting at second row—Eddie Hanf and Ruth Ingels, Toledo, Advanced Tap; Frances Cole, N. Y., Novelty Tap, and Dorothy Norman Cropper, Great Britain, Ballroom Course. Jack Stanly, N. Y., Intermediate and Novelty Tap; Paul Mathis, N. Y., Modern Ballet; Miss Olive, N. Y., Novelty Tap Dances; D. H. Delano and W. Wright (The Del-Wrights), Oshkosh, Wisconsin, Novelty Tap. Edna Lucile Baum, Chicago, Children's Dances; Thalia Mara, N. Y., Children's Dances; H. Amdur, N. Y., Commercial Modern; Johnny Plaza, N. Y., Acrobatic, and Angel Cansino, N. Y., Spanish Dances.

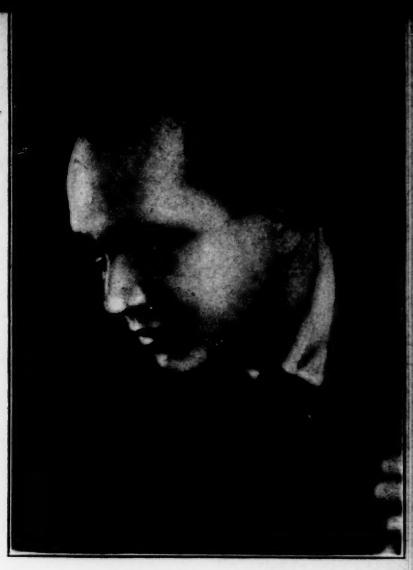






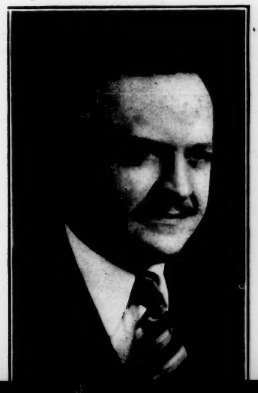






D. M. A. Convention Faculty

Starting at top and reading left to right— MRS. EDNA R. PASSAPAE, *Glen Ridge, N. J. and* DONALD SAWYER, *N. Y., Ballroom;* BERENICE HOLMES, *Ballet; and* ERNEST CARLOS, *Advanced Tap.* RUSSELL CURRY, *Arlington Heights, Mass., and* ADELE RICHARDSON, *Athol, Mass., Ballroom;* CARLTON RICHARDSON, *Athol, Mass., Ballroom;* ALBERTO GALO, *N. Y., Exhibition Ballroom;* MRS. CHRISTINE MACANANNY, *Melrose Highlands, Mass., Ballroom; and* GENE SNYDER, *N. Y., Musical Comedy;* MADAME SONIA SEROVA, *N. Y., Children's Dance;* BERNIE SAGER, MYRTLE PETTINGALE, *and* MARLYNN *and* MICHAEL, *Ballroom. In addition to the above are* FRANCES COLE *and* PAUL MATHIS *whose pictures appear on the opposite page with the Normal School faculty.*



The Ballroom Observer

by

Thomas E. Parson

A FORUM OF SOCIAL DANCE

BALLROOM teachers have been known to complain that the subject in which they are most vitally interested is not accorded the consideration to which it is justly entitled when convention programs are in the making. And, too, this department has, on more than one occasion, voiced those same complaints in no uncertain terms. Always there has been a feeling that the committees in charge were providing only that which met with individual approval, and that too strict a censorship—one that cut deep into the pocketbooks of those on the receiving end—was being exercised. However, those in attendance at the various conventions in this year of 1939 will find but scant cause, if any, to repeat the complaints of previous years.

To begin with, 1939 will be remembered as the year in which the D. M. of A. capitulated to widespread demand by providing for its Normal School a subject of utmost importance, namely: ballroom dance fundamentals. Of added importance is the fact that this subject will be in the hands of Dorothy Norman Cropper. In this observer's humble opinion Miss Cropper has long rated a position in the front rank of the nation's ballroom teachers. Most certainly, her sojourn on the British Isles the past few years, where she has had ample opportunity to combine the best features of the American and the English theories, will result in immeasurable benefits to those seriously interested in the subject of ballroom technique.

1939 will also be remembered as the year in which at least one association will make available to its members another subject heretofore considered as being unimportant. The New York DTBA has on its Convention schedule several periods of instruction in the folk dances which have proven so popular, and to which not only ballroom teachers but teachers of other subjects as well can be expected to turn for additional revenue when the new season starts. Presenting the folk dances for the DTBA will be Stasia Jurkiewicz, who has played an important role in New York City's folk activities. The DTBA goes a step further in arranging to have presented another type of ballroom dancing which might well become popular and, as a natural consequence, profitable. Working as a team, Myrtle Pettingale and Donald Sawyer will refresh the collective memory of the DTBA crowd in such old time and near forgotten bits of terpsichore as the *Varsouvienne, Rye Waltz, Three-Step, Minuet,* and *Gavotte;* working individually, they share the ballroom program with Russell Curry and Johnny Mattison, the latter stepping out of character for a two-hour period on opening day to demonstrate, with his daughter-partner, Ethel, the new *Lindy Hop.*

It is a well known fact that the ballroom periods of any convention are more popular than any other subject, tap dancing not excepted. 1939 will be remembered as the year in which the D. M. of A., in expectation of the largest crowd in its long history, has arranged for extra ballroom sessions to be held apart from its other activities. Under this plan the D. M. of A. is able to materially increase the amount of time to be devoted to this subject. Picking up where they will have left off the previous week, Miss Pettingale, Mr. Sawyer, and Mr. Curry will join forces with the seven other members of the D. M. of A.'s ballroom brigade, which includes Edna Passapae, Christine MacAnanny, Bernie Sager, and the newcomers Adele & Carlton Richardson and Marlynn & Michael. Two weeks later Miss Pettingale and Mr. Sawyer will travel westward to Chicago, to match steps with Louis Stockman, Clem Browne, Louise Ege and Adolph Franksen.

Up in Boston the Boston Club will, in September, stage another ballroom extravaganza. In former years this group has been content to stop work when the six o'clock whistle blows. This year there will be at least one entire evening given over to ballroom dancing, with club members Ruth Byrne, Christine MacAnanny, Katharine Dickson, Doris Tower, and Russell Curry providing the incentive. From New York will go The Bassoes, A. J. (Gus) Weber, Edna Passapae and Bernie Sager to augment Boston's ballroom periods.

Forecasting the resultant effects of the Big 4's attempts to more than satisfy their respective clienteles' appetites for more and better ballroom dances in 1939 is not so easy as was picking the winner of the recent Louis-Galento battle. Competition will be exceptionally keen among what now appears to be just about the best talent available, with each faculty member striving to outdo the other. It may be true, and most likely is, that there is "nothing new" in ballroom dancing. Many of the aforementioned teachers have already expressed this opinion to your observer, and yet someone, somewhere, usually comes through with a step or two that can be turned into profit. Marlynn and Michael, with over a year of keeping the customers at the Rainbow Grill coming back for more, should have something really worth while to offer. Myrtle Pettingale and Donald Sawyer have been working together, both in Cleveland and New York, and it would not be at all surprising if this couple walked away with honors for the season. That statement may sound a bit premature, yet if you had been with us the other day when we paid a visit to Mr. Sawyer's studio . . . ! Bernie Sager at the D. M. of A. will no doubt bring along something novel in Latin movements. He can also be counted on for something to satisfy the jitterbugs back home. Johnny Mattison at the DTBA will most likely mow 'em down and pile 'em in the aisles with his new *Lindy Hop.* Russell Curry at both New York conclaves will, if he runs true to tradition, serve samples of what the young conservatives like-

Last year Ruth Byrne hurdled the barriers of tradition when she made the front page of a Boston newspaper, showing how to do the *Lambeth Walk.* She'll have to go some this year to beat that—but here's hoping. Christine MacAnanny's party stunts will be used by hundreds of teachers next season, and Edna Passapae knows enough about the type of dances suitable for juniors to keep her classes interested. Judith & Jacques (she's Katherine Woodworth, if you didn't know it before) at the DTBA, Alberto Galo at the D. M. of A. and CADM, and The Bassoes at Boston will each give those with an outlet for exhibition ballroom dances plenty of usable material, and if their efforts at last fall's audition is at all indicative, Adele & Carlton Richardson will supply something of interest. Gus Weber, at Boston, and Clem Browne and Lou Stockman at Chicago are old standby's, experienced in the likes and dislikes of convention goers. The periods devoted to folk dances at the DTBA might well set a profitable precedence; that they will be hilariously enjoyable can easily be expected.

Yes, the ballroom teacher is being well served in 1939—*but not too well!*

Gladstone Fabrics

LITERALLY DANCE IN NEW YORK'S NEWEST GLAMOUR PRODUCTION

The Streets of Paris

Upper left, Two Chorines; center, Jean Sablon and Yvonne Bouvier, French Singing Stars; right, Carmen Miranda, South American Star; below, Kate, Evelyn and Margo Hylton, Singing Trio.

Costume and Scenery Fabrics in this Production by GLADSTONE.

THERE MUST BE A REASON

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THERE IS A REASON

Gladstone Fabrics

117 West 47th Street Just East of Broadway in the heart of the Theatrical Centre. **New York City**

—*Murray Korman*

The three WILLETTS, *professional acrobatic dancing trio, students of* LOU WILLS, *New York City*

• NEW YORK, N. Y.—The Lois Pond Dance Studio presented its fifteen Annual Recital at the Heckscher Theatre, June 18, to a capacity audience.

•

The pupils of the Swoboda School of Ballet held a surprise birthday tea in honor of Mr. Swoboda on June 17, at the studio. The day also commemorated the fifth anniversary of his teaching in New York.

A special pavilion was erected for the Swoboda Ballet which appeared at Saddle Rock, the 200-year-old estate of Mrs. Boswell Eldridge, Great Neck, on June 20. The performance took place in the beautiful Rose Gardens of the estate where over 16,000 roses were in bloom.

•

Margaret Severn, who recently returned from Europe, has re-opened her studio.

LOUISE CAVANNA *of Utica, N. Y., who has just graduated from the Sonia Serova School, New York City*

—*Bruno of Hollywood*

Herbert Lee, who has been ill, is now fully recovered and has re-opened his studio. In addition to his own classes, Mr. Lee is dance director of the Richard Hudnut School of Success.

•

Zita Martine, who has been seen in many of the popular hotel night clubs, will teach Spanish dancing at the Jack Stanly Studios. She will feature the Conga and her professional partner, Konstatin Farrant, will teach Spanish and ballet in the same studio.

Gloria Costa, a sixteen-year-old pupil of Jack Stanly, has recently been awarded a six weeks' tour of Europe, including a week's engagement at the Gellert Hotel, Budapest, by the Bridgeport Life Insurance Co. Miss Costa had danced gratis many times for the Hungarian Society and in appreciation they awarded her a popular vote in a recent contest for membership sponsored by the Life Insurance Co. with the European trip as the prize. She sails July 24 on the Bremen.

•

Under the supervision of Ned Wayburn, the children of the Ned Wayburn School are to give two performances at the Heckscher Theatre, June 25, to raise money for their scholarship fund. The matinee is to be in recital form with the Children's Light Opera Company offering a condensed version of Gilbert and Sullivan's *Gondoliers,* and the Junior Dramatic Group presenting *Peter Pan.* The evening performance is Ned Wayburn's Student Revue. The occasion will mark the thirty-fourth anniversary of the Ned Wayburn School and in honor of the event, Georgie Tapps, a Ned Wayburn graduate now appearing at the International Casino, will appear at both performances.

Student

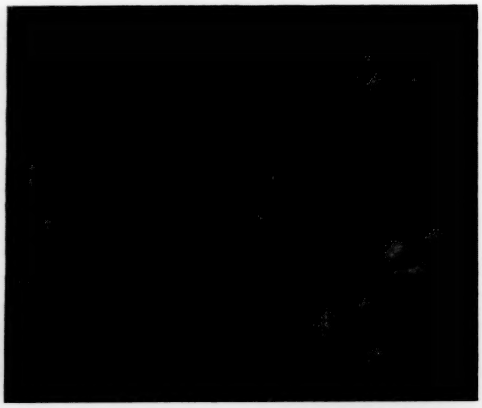
Bhupesh Guha of the Hindu Institute of Dancing gave a performance at the Court of Peace at the New York World's Fair, June 23 and July 3.

• JAMAICA, N. Y.—Anna Mae Suhay, 9 year pupil of the Jules Stone Studios, was chosen by Uncle Don and the WOR staff as the most talented girl in the metropolitan area. 5,000 boys and girls were in the preliminary contests which were held throughout New York and New Jersey. As a reward Anna Mae was flown to Hollywood where she was met by the officials of the 20th Century-Fox Film Corporation and a number of the stars.

• FLUSHING, N. Y.—*On Your Toes,* presented by the pupils of Evelyn Gladys Boardman at the Flushing High School Friday evening, June 16, was enthusiastically received by a capacity audience.

• MALVERNE, N. Y.—The Lottie Atherton School of Dancing presented its sixth Annual Dance Recital, a spectacular song and dance revue, at the Southside High School, Rockville Centre, on June 2, with much success. The proceeds of the performance were donated to the South Nassau Communities Hospital.

• ROCHESTER, N. Y.—The Denio School of Dance presented a Ballet Recital Concert at the Masonic Auditorium Saturday evening, June 17. Soloists and ensemble of the Denio Civic Ballet appeared with pupils of the school in a varied program of wide appeal. Proceeds of this concert were turned over to the Student Scholarship Fund.



JACQUELINE PROUTY *and* MARY ANN LORENZEN *in Dancing Marionette, students of* EDNA LUCILE BAUM, *Chicago, Ill.*

—*Maurice Seymour*

Cowboys on Parade by students of OSCAR *and* GERTRUDE HALLENBECK, *Albany, N. Y. Standing*—RAYMOND EALIN, BILLY MEYER, DAVID PECK. *Center*—DICKIE DEGROAT. *Seated*—DONALD ZELL, HOWARD HIGGINS, ARTHUR SCHERMERHORN *and* BOBBY LENGE

—*Ted Mikkelsen*

and Studio

The Denio School will re-open in the Sagamore Hotel on September 16. Summer classes will be conducted at Miss Denio's summer home.

• SCHENECTADY, N. Y.—Bernard McGinn, who is this month's Honor Student winner from the Gertrude Blanck Studio, is only fifteen years old, but for two years he was a paid entertainer in the Father Hogan Boys' Camp entertainments, running up a total of more than 200 performances. He has been studying dancing for four years and has a 95 percent perfect attendance record and has been awarded the Gertrude Blanck Blue Ribbon and Honor Certificates in both tap and ballet.

• ALBANY, N. Y.—Gertrude Hallenbeck was presented in a concert debut Monday evening, May 15, at the Auditorium of the Albany Academy for Girls. Mr. Kenneth Dunckel assisted at the piano.

• STATEN ISLAND, N. Y.—Seven hundred persons attended the Spring Recital presented by the pupils of Miss Julia Gorman, Grant City, on May 20. It was a variety program and met with much success.

• PASSAIC, N. J.—With World's Fair settings as the theme of her *Steps to Success*, Ruth Cater presented her annual revue June 13 before a large audience at the Passaic High School Auditorium.

• MERCHANTVILLE, N. J.—Gladys Kochersperger's new ballet, *Summer Day*, had its premiere May 12 and 13. Miss Kocherpsperger's sister, Patty, was soloist, receiving special acclaim for her number, "The Rainbow."

• PITTSFIELD, Mass.—Roma Serra calls this department's attention to an error in the caption under the picture of her Honor Student which appeared last month. The picture which appeared was that of Miss Serra's assistant, Eleanor Wellspeak. The picture this month is of Carmen Seanzo, a professional pupil whose first job was at the International Casino. Her second was a world tour starting last September with the Chester Hale Ballet in the Hollywood Hotel Revue and she is now with that unit in Australia.

• GREENFIELD, MASS.—Kathleen Bagley Galvin, who has headed her own school for the past eight years, has been awarded a scholarship at the Plymouth Drama Festival, Priscilla Beach, Plymouth.

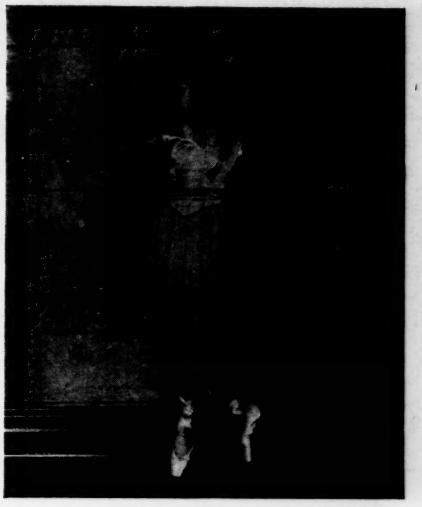
• ST. JOHNSBURY, Vt.—The talented pupils of Mrs. Mary E. Doyle presented their annual dance festival before a capacity audience in Tegu's Palace Theatre, May 24. For selling the most tickets, prizes were awarded to Joan White, first prize; Ellen Curtis, second prize, and Wayne Dennis, third prize.

• ALLENTOWN, Pa.—Pupils of Claire Leeds, concert dancer and teacher of the modern dance, presented a demonstration of technique, original compositions and dances at the Woman's Club House, June 13. The concert was well attended and the audience was enthusiastic in its response.

•

See America First, the Sixth Annual Dance Revue by the pupils of the Gudie School of Dancing, was presented at the Lyric Theatre, Friday, June 23. This *"Dancing Transcontinental Tour in Five Acts"* met with unusual success.

• CUMBERLAND, Md.—Lee Winter announces that the enrollment for his summer camp at Camp Frame, West Virginia, is more than twice what it was last year. Many new counsellors have been added, among them Eleanor Shupe and Helen Lindberg of Warren, Ohio; Mme. Stanley Smith of Hamilton, Bermuda, and Judy Corrigan, ballet teacher at the Winter studio. Assistant teachers will be Dorothy Broadwater, Peggy Secrist and Alma Monnet.



SYNTHIA SIRCUS, *talented young pupil of Eafim Geersh, N. Y. City*

• NEWPORT NEWS, Va.—The Henkel-Humphries Dancers were presented in recital at the Newport News High School Auditorium, May 26, under the auspices of St. Agatha's Guild of St. Paul's Church. *Dancing Through the Years* proved to be a most interesting and entertaining program to its large audience.

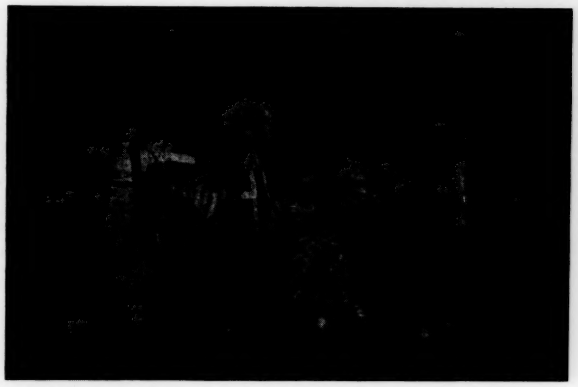
• CLARKSBURG, W. Va.—Velma Sontag Studio of Dance presented its Sixth Annual Revue at the Robinson Grand Theatre May 15 and 16. The varied program introduced students of all ages.

• JACKSONVILLE, Fla.—Regina Carter presented her pupils in the Annual Recital of her studio at the Riverside Woman's Club May 18. Many ballets were presented and a modern number, *The Force of Destiny*, dedicated to the World's Fair.

(*Continued on page 26*)

Tiddlywinx pictured by ALICE MAY KING *and* RONNIE QUIRK, *left, and* BOBBY JONES *and* JEAN ANN ERICKSON, *right, students of* BETTY KERR DANCE STUDIO, *Painesville, Ohio*

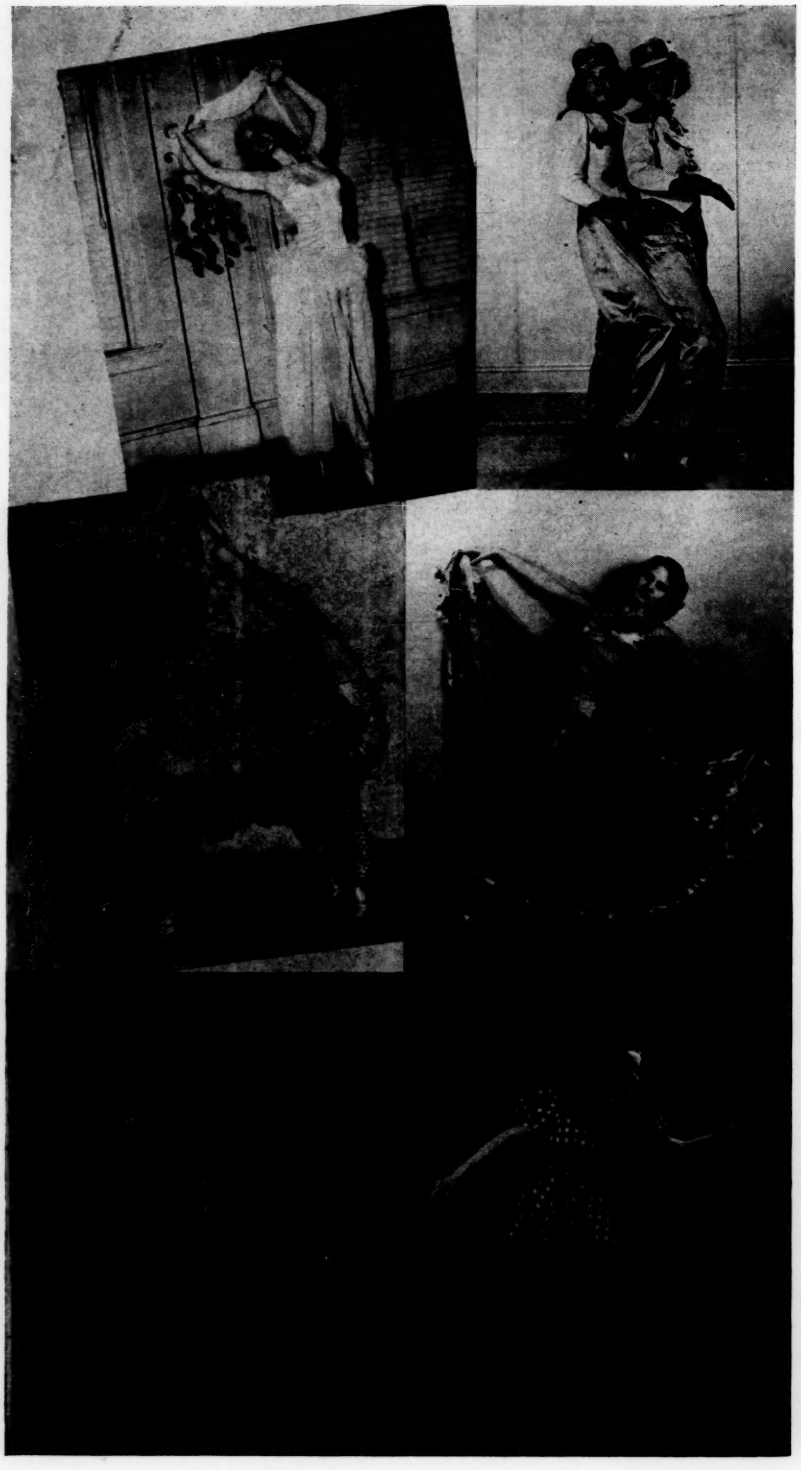
—*Gordon Conner*



Pupils of the KERSEY SCHOOL OF DANCING, AND DRAMATIC ART, *Portland, Ore. Left to right,* BETTY JEAN ARMSTRONG, VALERIE JOHNSON, PATTIE STOUT *and* SHIRLENE GARRETT

PEGGY ANN MEECH *in Passipied, pupil at the Ratliff Dancing Academy, San Diego, Calif.*

★ ★ ★ Honor Roll ★ ★ ★



STUDENT AND STUDIO

(*Continued from page* 25)

Miss Carter was appointed a member of the faculty of the Jacksonville Little Theatre for the six weeks summer school, June 19 through August 1.

• BELLEVUE, Ky.—Olive Vail presented *World's Fair Revue* at the Newport High School June 2. The show was the climax of a very successful season.

• NILES CENTER, Ill.—Margot Koché presented her students in *Dance Divertissements* at the Niles Township High School June 3.

CALIFORNIA

The Theatre Arts Colony have opened a full-time school of the theatre and allied arts in San Francisco with a staff of university-trained and professional instructors. Beatrice Lewis will direct the dance classes.

•

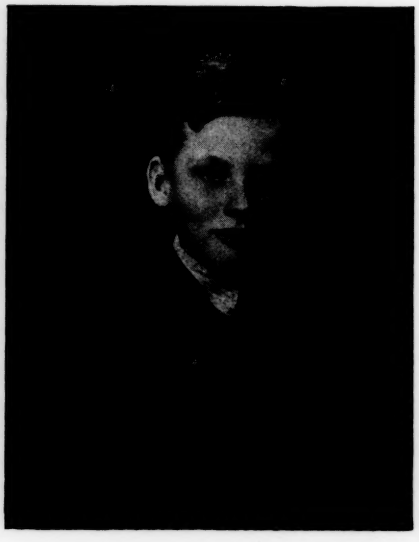
On June 18 the San Diego Dancing Teachers Business Association presented a dance concert at the Ford Bowl in Balboa Park to a symphonic orchestra. Schools which had groups in the concert were: Thompson College of Dance, Gladys Bowen, Louise Hanson, H. A. Hemphill, Ratliff Dancing Academy, Starlets Dance Studios, all of San Diego, and Byrel Hood, National City, Flora Downs Dance Studio, LaMesa, and Jeanne Jurad, Coronado.

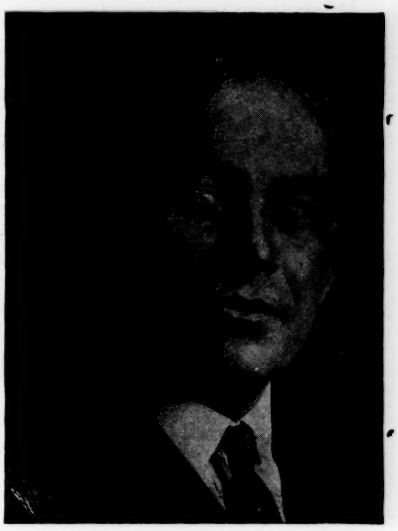
This month's Honor Students are, reading down:

First row—JEANNE HOLMES, *pupil of Marion Durbrow Venable, Washington, D. C.;* BETTY JANE MCCHESNEY *and* VIRGINIA GRANT, *members of the advanced acrobatic class at the Leona Turner School of Dancing, South Orange, N. J., photo by Harry H. Haywood; and* BETTY JACARUSO *of the Dorothy E. Kaiser School, Glendale, L. I.*

Second row—JEAN *and* MARY STUART, *pupils of the Lottie Atherton School of Dancing, Malverne, L. I., photo by Irving R. Susskind;* CARMEN SEANZO, *pupil of Roma Serra, Pittsfield, Mass.; and* CHARLOTTE LOUISE HILL, *daughter and student of Renee P. Hill of the Wayne Academy of Dancing, Wayne, Pa.*

Below—BERNARD MCQUINN, *pupil of the Gertrude Blanck School of Dance and Radio, Schenectady, N. Y.*





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AGENCIES IN PRINCIPAL CITIES

THEY ALL DANCED

(*Continued from page* 13)

couple of Broadway shows, before his resemblance to the late Rudolph Valentino caught the attention of a director and resulted in his becoming a Hollywood screen star.

Jimmy Cagney was a song and dance man before he became a face-slapping, wise-cracking toughie on the screen, and even Mae West once lifted her knees in the line of a chorus. Ramon Novarro was a ballet dancer with the Marion Morgan troupe before he became a cinema sheik. Ina Claire and Blanche Sweet were in the chorus of *Jumping Jupiter,* and a full career of dancing days followed for Ina, from her vaudeville imitations of celebrities to the *Follies* and stardom in *The Quaker Girl* in New York and London, before she became Broadway's smartest comedienne without benefit of songs and dances.

Marlene Dietrich sang and danced in Berlin night clubs, while Mary Boland reversed the usual procedure. Starting her career in heavy drama as John Drew's leading lady, she later discovered a flair for comedy when George Tyler asked her to replace Lynn Fontanne in *Clarence.* Years later, she appeared in her first musical comedy, *Face the Music,* just before she went to Hollywood. Returning to Broadway for *Jubilee,* she confessed that she took up ballet dancing, when film funds made it possible for her to afford hobbies.

"They told me that it was impossible at my age," Mary told me, "but it's something that I always wanted to learn."

They all danced and, whether early or late in a career, it's never too early and it's never too late.

The American Dancer Institute

DANCE EVENTS REVIEWED

(*Continued from page* 16)

energy although this scene was one of her best. There is also a credo—apparently without which no modern dance work would be complete. In this instance it is a "rhapsodic credo that human energy can change its course if the need is great enough." And, apparently, the need was great as it all ended with smiling faces.

Miss Ochsner danced the leading part slightly too tragically. David Campbell, who also wrote the somewhat cacophonous music (these Chicago dancers seem to be very versatile), has a pleasing personality and seems to be quite promising although he hadn't much range of movement. But this may or may not be the fault of the arrangement.

The work was generally well danced by all. •

CALIFORNIA
by DORATHI BOCK PIERRE

NICO CHARISSE, *Ebell Theatre, May* 22.

The concert performance of Nico Charisse and Sid Finklea created much interest for it was their first concert appearance in this city where Charisse is a well known teacher.

Anita Camargo, Spanish dancer, was the guest artist; and music was contributed by Rafael Gama's ensemble.

The two girls were both lovely to look at. Miss Camargo had poise and quiet dignity in her work, but none of the fire and theatrical sense an American audience associates with Spanish dance. Her technique was effortless and smooth, softly feminine. *Malaguena,* created for her by Jose Alvarez, was her best number. She should have a more varied choreography for concert appearances.

Sid Finklea is a lovely young ballerina, showing great promise in traditional classic technique. It was a disappointment that a dancer whose greatest ability lies in ballet should have appeared in so many character dances which do not suit her so well, although her *Rumba* with Mr. Charisse was spirited and gay.

Mr. Charisse is a handsome young man, with a charming and modest personality, whose work shows careful training.

Plastique served a sentimental purpose, but it was an anachronism, having no place upon a modern concert program.

There is a place for ballet concert, and it is hoped that for their next concert Miss Finklea and Mr. Charisse will devote their entire program to classic ballet numbers.

(*Continued on page* 32)

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OFF THE RECORD

By Thomas E. Parson

In cooperation with the New York DTBA, Hal Kemp and His Orchestra recently recorded for RCA-Victor a set of six records, to be sold as an album, which partially answers the dance teacher's plea for dance records that are free from vocal interruptions, and which are evenly phrased.

In the set are *Time on My Hands*—26300—A (slow fox-trot); *Let's Do It*—26300—B (slow fox-trot); *Lover*—26301—A (waltz); *La Copa del Olvido*—26301—B (tango); *Quimbamba*—26302—A (rumba); *La Comparsa*—26302—B (conga).

The latter three are well nigh perfect in tempo and rhythm, with no vocals. The pace of *Let's Do It* is livened by The Smoothies, two boys and a girl who take unheard-of liberties with harmony and rhythm—and make you like it! Nan Wynn's vocalizing in *Time On My Hands,* and Bob Allen's in *Lover* are pleasing enough to the ear, but add little to the dance value of these two exceptionally good records.

Despite a constant plea for dance records minus vocals, it is extremely doubtful whether this end will ever be accomplished. I am advised by Leonard Joy, RCA-Victor executive, through whose efforts these few even-phrased records were made possible, that the majority of dance record buyers demand "words and music." The fact that in many instances the "words" backfire on the rhythmic effect is of but little consequence.

During the four days required for these recordings, Hal Kemp proved surprisingly willing at all times to accept suggestions by a DTBA committee, even when these suggestions necessitated extensive alterations of his elaborate arrangement of the various tunes. One tune in particular required no less than ten cuttings before everyone was satisfied.

Tunes for the set, which has been titled "Dance Time", were selected by a poll conducted in the Empire Room of the Waldorf-Astoria while Hal Kemp played there.

FOOT-NOTES

(*Continued from page* 15)

ZORINA AND GEORGE BALANCHINE are both in Hollywood working on *On Your Toes,* in which she stars and he directs the dances.

•

METRO - GOLDWYN - MAYER'S *Broadway Melody of 1940* is scheduled to start shooting the last of this month, starring Fred Astaire, Eleanor Powell and George Murphy.

•

AIDA BROADBENT has directed the ballets for the four light operas presented at the Philharmonic Auditorium in the annual spring Light Opera Series.

•

IRINA BARONOVA, of the De Basil Ballet Russe, stopped in Hollywood on her way to London, to take a test for a role in the RKO picture *Hunchback of Notre Dame.*

•

ALEXIS DOLINOFF is currently dancing at the Paradise Restaurant. Dolinoff will be remembered as a former member of the Littlefield Ballet and more recently as partner to Karen Conrad in joint concert.

•

CHESTER HALE recently sent a ballet group to Italy to appear at the Lido, in Venice.

•

THE 4 SENSATIONAL BRUCETTES are doubling at the Follies Bergere Theatre and the Club El Patio in Mexico City.

Some time ago THE AMERICAN DANCER made a plea for recognition of American dancing and dancers at the World's Fair. Many other nations have presented their people in characteristic dances, but so far nothing has been done on behalf of our own country and it has remained for MRS. EVELYN HUBBELL to respond to the call and arrange American Dance Day at the World's Fair, Saturday, July 29.

On this occasion MRS. HUBBELL will present her friend and former associate, MRS. VERNON CASTLE, in a presentation of dances from 1914 to date. MRS. CASTLE will be partnered by ALEX FISCHER of the team, Harrison and Fischer, and the presentation will take place at five o'clock in the afternoon in the Court of Peace. A name band will play the accompaniment and all-American dances will be the order of the day.

To MRS. HUBBELL is due the plaudits of teachers from all over the country for the elaborate program which she has worked out in the interests of ballroom dancing.

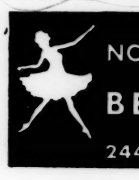
DANCING WITH PAVLOWA

(*Continued from page* 12)

I hurt you again? But when we go through that scene, it seems to be real and I cannot help myself. Forgive me. I will try to be more careful next time." Nevertheless, the next time we would go through the same terrific drama. I would be a wreck from the upheaval and extreme emotion, and of course Madame Pavlowa was worn out, too.

When a member of the company left of her own accord, it was only because she would have an opportunity to become a *premiere danseuse* with some good company. In fact, when we were doing the *Dumb Girl of Portici,* five of us danced in the Grecian number for the motion picture which was made, and received offers for contracts, in consequence. Not one of us would leave the company.

In Madame Pavlowa's company no one counted but she, that is, to the audience. We were just accessories, but we were glad to be, for the vast experience and wonderful training this company gave us.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D.M.A. BULLETIN

(*Continued from page* 19)

ATHOL, MASS.

Adele and Carlton Richardson report that they are to teach this summer with Donald Sawyer in New York City.

•

HAWAII

Mme. Evelyn El'car, formerly of Jamestown, N. Y., is now residing in Hawaii. She has been studying Hawaiian dances. She plans to return East the latter part of summer. •

AMSTERDAM, HOLLAND

Cor Klinkert of Amsterdam, Holland, regretfully reports that he and Liesje Sandin will be unable to attend the Convention this summer.

•

BEAUMONT, TEXAS

Margaret Ann Herle of Beaumont, Texas, was married Saturday, June 3, to R. W. Beard. •

BALLROOM DANCE COMMITTEE

The Ballroom Dance Committee with Mrs. Christine MacAnanny, Chairman, has been busily working on the preparation of notes and information on ballroom etiquette. Mrs. MacAnanny reports that they will have something to announce and offer to the membership of the D. M. A. at the coming Convention at New York.

• DALLAS, TEXAS

Virginia Self was married to Lee E. Newsom on Sunday, February 26.

• FLORIDA CLUB

Grace A. Thomas reports that the Florida Club is planning a campaign to raise funds in the fall for their Club treasury. They hope that by so doing they will be in a position to promote their proposed law for the dance business in Florida next season.

•

SOUTH TEXAS CLUB

The South Texas Association held a meeting at Miriam Widman's studio June 25. The D. M. A. delegate director was appointed and several changes made in their Constitution. Miss Vida Godwin gave a talk on the Normal School and Convention plans. Miriam Widman and Mary Alice Ingram presented instruction.

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DANCE EVENTS REVIEWED

(*Continued from page* 28)

UNIVERSITY OF CALIFORNIA AT LOS ANGELES DANCE CONCERT. *Royce Hall, May 25, 26, 27.*

The Dance Department under the direction of Martha B. Deane, assisted by Robert Tyler Lee and Josephine Ketcik, presented their annual spring dance recital at Royce Hall on the campus.

This program has come to represent one of the most significant dance movements in Southern California, and the problems evolved in these classes have more weight and influence on professional dance in the community than is generally admitted.

The really important contribution they make to dance lies in the fact that each number is a cooperative expression. No one person arbitrarily sets a theme or pattern. Months of suggestions, experimentations and research are behind each dance. This undoubtedly is the secret of the astonishing finish, polish and expert execution which seems to carry over to the audience.

If each movement were analyzed coldly it would be very easy to see that the movement technique was far from professional standards. The feeling one gets, however, is to wonder why these amateurs are so much better than many professional dancers one sees, and I believe the answer lies in the fact that each one contributes what he can, there is freshness, enthusiasm and authentic knowledge in each move. Their numbers are all faced as problems within the experience of each, to which they contribute their share of emotional and intellectual understanding. They do not try to overreach themselves, striving for effect; they are at ease with no sense of strain.

This program was in three parts. The first based upon imagined experiences, known to them only through research, study of the written word. *The Gaity of the Commedia Dell-Arte; Lament of Women for Peace;* and *A Dance of Grief Set in Primitive Style.*

The second part consisted of dances within their personal experience. *To Win New Laurels,* a rapid episodic cross-section of campus life, gay, satiric, and very, very young; *Sudden Variation,* a problem in abstract patterns, with a logical development, made fine by the individual work of Josephine Ketcik; and *We've Got the Road,* one of the finest dramatic pantomimes, or dance dramas seen upon the local stage. It was based upon the poem, "Land of the Free," by Archibald MacLeish, excerpts of which were read with dramatic import and emphasis by Ralph Freud. The entire number was created from personal research by the students who visited the migratory camps and saw first-hand the things they then translated into dance form. It is a well-constructed thought-provoking theatrical dance that should be preserved and repeated as part of a permanent repertoire for it is an historical documentary ballet.

The last part of the program was divided between satire and abstractions. The *Fugue in G Minor* by Bach was a good problem for the class, but it suffered by comparison to the Bach *Toccata* and *Fugue* on a former program. The *Minuet Antique* and *Polka* were light and amusing, but they showed up the lack of dance technique which well-known dance forms require on a concert stage; so too the *Finale,* which was a delightful Can-Can, far better in conception and staging than several professional performances given in the city. Only in these last numbers did one become aware that the technical ability of the dancers did not equal their excellent ideas.

CALIFORNIA NO. 13

Members of the California Club are being permitted to present their pupils at the exposition at San Francisco. These programs are presented weekly with different members and their pupils participating in the entertainment. •

PITTSBURGH CLUB

The Pittsburgh Club held a meeting at McDougall's Studio June 25. President Leroy Thayer attended. Ruth Barnes presented original dances.

•

HEART OF AMERICA

The Heart of America Club No. 19 held a meeting June 11 at the home of Mrs. Dorothy Eisberg Shapiro. A picnic supper followed the meeting, at which a delegate director was to be elected.

•

WASHINGTON, D. C.

President Thayer has been a very busy man, traveling around the country the past two or three months. Aside from attending the special meeting of the World's Fair Committee at New York over the week-end of June 16, 17 and 18, he attended a meeting at Wilkes-Barre on Sunday, June 11, and the Pittsburgh Club on Sunday, June 25. President and Mrs. Thayer and Mr. and Mrs. A. J. Weber of Brooklyn were the guests of the Secretary and his wife at their summer cottage on the Connecticut shore over the Fourth of July.

Answers to Questions on page 14

1.	(c)		13.	(a)	
2.	(e)		14.	All	
3.	(d)		15.	(a)	
4.	(c)		16.	(a)	
5.	(c)		17.	(e)	
6.	(a)		18.	(b)	and (c)
7.	(a)		19.	(b)	
8.	(a)	and (b)	20.	(b)	
9.	(c)		21.	(c)	
10.	(d)		22.	(c)	
11.	(c)		23.	(c)	
12.	(b)		24.	(b)	

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